

pp

poco ritard.

poco ritard.

ppp

poco ritard.

ppp

Un poco più lento (♩. = 54 - 56.)
sul D

p

mf

Un poco più lento (♩. = 54 - 56.)

Un poco più lento (♩. = 54 - 56.)

p

mp

a tempo

poco ritard.

mp

a tempo

p

poco ritard.

a tempo

mp

poco rit.

p

2259

PIANOFORTE

HANS VON BÜLOW
gewidmet.

TRIO

(G moll)

für

Pianoforte, Violine und Violoncell

componirt

von

HANS VON BRONSART.

Op. 1.

Eigenthum des Verlegers für alle Länder. Eingetragen im Vereinsarchiv.
Den Verträgen gemäß deponirt.

2259.

Pr. M. 10.

MÜNCHEN, JOS. AIBL.

End' Sta. Hall.

MERTON MUSIC

8 Wilton Grove, London SW19 3QX

Phone/Fax: 020 8540 2708

e-mail: mertonmusic@argonet.co.uk

No. 3734

TRIO

für Pianoforte, Violine und Violoncell.

Allegro molto. Maestoso (♩ = 56.)

Hans von Bronsart, Op. 1.

VIOLINE.

Allegro molto. Maestoso (♩ = 56.)

VIOLONCELL.

Allegro molto. Maestoso (♩ = 56.)

PIANOFORTE.

Appassionato. (♩ = 72.)

Appassionato. (♩ = 72.)

Appassionato. (♩ = 72.)

pp

marcato

mf

First system of the Trio score, measures 1-8. It features three staves: Violin (top), Violoncello (middle), and Piano (bottom). The key signature is three flats (B-flat, E-flat, A-flat). The tempo is Allegro molto. Maestoso (♩ = 56.). Dynamics include *f*, *p cresc.*, *fp cresc.*, *p cre.*, *scen*, *do*, and *mf cresc.*

Second system of the Trio score, measures 9-16. Dynamics include *f molto cresc.* and *f molto cresc.*. A first ending bracket labeled '8' spans measures 14-16.

Third system of the Trio score, measures 17-24. Dynamics include *ff*. A first ending bracket labeled '8' spans measures 21-24. The system ends with a repeat sign and a double bar line.

Fourth system of the Trio score, measures 25-32. Dynamics include *pp* and *sf*. The system ends with a repeat sign and a double bar line.

Musical score for page 18, measures 225-239. The score is written for piano and features complex textures with multiple staves. It includes various musical notations such as notes, rests, and dynamic markings like *p*, *ff*, *f*, *mf*, and *fz*. A double bar line with a repeat sign is present at the end of the system. The page number 2259 is printed at the bottom.

Musical score for page 3, measures 225-239. The score is written for piano and features complex textures with multiple staves. It includes various musical notations such as notes, rests, and dynamic markings like *f*, *mf*, and *cresc.*. A double bar line with a repeat sign is present at the end of the system. The page number 2259 is printed at the bottom.

Musical score for the left page, measures 1-16. The score is written for a piano and voice. The piano part features a complex, rhythmic melody in the right hand and a more active bass line in the left hand. The voice part consists of a single melodic line. Dynamics include *dimin.*, *p*, *pp*, and *mf*. A first ending bracket is marked at the end of measure 16.

2259

Musical score for the right page, measures 17-32. The piano part continues with intricate textures, including arpeggiated figures and sustained chords. The voice part has lyrics: "cre", "scen", and "do". Dynamics include *p*, *cresc.*, *f*, *ff*, and *dimin.*. The word "arco" is written above the piano part in measure 24.

2259

p cresc. *mf* *sempre cresc.*

p cresc. *mf* *sempre cresc.*

p cre *scen* *do* *mf* *sempre cresc.*

tremolo *molto cresc.* *ff* *Un poco maestoso (♩ = 63.)*

Appassionato (♩ = 72.) *pizz.* *pp*

Appassionato (♩ = 72.)

Appassionato (♩ = 72.)

*Reo. * Reo.* ** Reo.* ** Reo.*

f *cresc.* *f* *sul G*

ff *Reo.* ** Reo.* ** Reo.*

f *ff* *f* *f* *f* *f*

mf *f* *mf* *f*

Musical score for page 6, measures 2259-2268. The score is written for piano and features complex textures with multiple staves. Dynamics include *sf*, *mf*, *p cresc.*, *fp cresc.*, and *molto cresc.*. The piece concludes with a *Red.* (Reduction) marking.

2259

Musical score for page 15, measures 2269-2278. The score continues the complex textures from page 6. Dynamics include *sempre cresc.*, *pp*, *cresc.*, *ppp*, and *Red. tremolo*. The piece concludes with a *Red.* (Reduction) marking.

2269

Un poco più lento. (♩ = 54 - 56.)

p dolce

Un poco più lento. (♩ = 54 - 56.)

Un poco più lento. (♩ = 54 - 56.)

p *mf*

p *ritard.* *a tempo*

p *ritard.* *a tempo*

mp *p* *mp*

pp *mf* *p* *pp poco rit.*

mf *p* *pp* *smorz.*

a tempo *p cresc.* *f* *dim.*

a tempo *p cresc.* *f* *dim.*

a tempo *p cresc.* *f* *dim.*

2259

arco *p*

arco *molto espressivo*

mf *mf*

(♩ = 69.) *pp dimin.* *m.v.* *cresc.*

(♩ = 69.) *pp* *cre (♩ = 69.)* *scen* *do*

f *pp* *cre* *scen* *do*

sempre cresc. *mf* *ritard.*

ritard. e dimin.

p sempre cresc. *mf*

f *ritard. e dimin.*

2259

(♩ = 66.) pizz.
pp (♩ = 66.) pizz. *cresc.*
pp (♩ = 66.) *leggeriss.* *cresc.*

8.

p *dimin.* *pp*

p *dimin.* *pp*

dolcissimo

sempre pp

8

sempre pp

poco rit. *a tempo*
poco rit. *a tempo*
poco ritard.

[illegible][illegible]

ff sempre

ff sempre

ff sempre

Ped.

Ped.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal melody (treble and bass staves) and a piano accompaniment (treble and bass staves). The vocal melody is in 2/4 time, with a key signature of one flat (B-flat). The piano accompaniment features a simple harmonic structure with chords and single notes. The second system continues the vocal melody and piano accompaniment, maintaining the same musical elements. The piano part includes a variety of chordal textures, including triads and dyads, which provide a harmonic foundation for the vocal line. The overall style is characteristic of early 20th-century popular music, with a focus on melody and simple harmonic accompaniment.

Musical score for page 10, featuring vocal and piano parts. The score includes various dynamics such as *pp*, *cre*, *p*, *cresc.*, *mf*, *scen*, *do*, *ff*, *f*, *p*, and *sul G*. The piano part includes markings like *pp*, *cre*, *p*, *cresc.*, *mf*, *ff*, *f*, *p*, and *sul G*. The score is written in a key with one flat and a common time signature.

Musical score for page 11, featuring vocal and piano parts. The score includes various dynamics such as *p*, *cresc.*, *mf*, *dimin.*, *poco rit.*, *p a tempo*, *a tempo*, *p*, *leggiere*, *pp*, *cresc.*, *mf*, and *cresc.*. The piano part includes markings like *p*, *cresc.*, *mf*, *dimin.*, *poco rit.*, *p a tempo*, *a tempo*, *p*, *leggiere*, *pp*, *cresc.*, *mf*, and *cresc.*. The score is written in a key with one flat and a common time signature.

(♩ = 60-63.) *pp* *crescendo poco a poco*

(♩ = 60-63.) *sempre pizz.*

(♩ = 60-63.) *pp* *crescendo poco a poco*

pp *crescendo poco a poco*

p *crescendo sempre* *mf* *molto cresc.*

p *crescendo sempre* *mf* *molto cresc.*

p *crescendo sempre* *mf* *molto cresc.*

(♩ = 66.) *trem.*

ff *trem.* (♩ = 66.) *p*

ff *trem.* (♩ = 66.) *p*

cresc. molto *ff* *p*

cresc. molto *ff* *p*

cresc. molto *ff* *p*

*La * La * La * La * La * La * La * La * La **

*La * La * La * La * La * La * La **

2259

mf *sul D*

mp *mf*

p *dolce espress.* *p* *cresc.*

p *cresc.* *p* *cresc.*

f *pp*

f *pp*

Con fuoco (♩ = 72.) *ppp*

Con fuoco (♩ = 72.) *ppp*

Con fuoco (♩ = 72.) *f* *3*

2259

2259

* 2258

(♩ = 63-66.)

pp *p* *pp* *mf*

(♩ = 63-66.)

pp *p* *pp* *mp* *molto espress.* *cresc.*

mf *f* *ff* *rinforz. molto*

mf *f* *ff* *rinforz. molto*

molto *mf* *dimin.* *p* *3*

(♩ = 72-88.) *Un poco accelerando*

(♩ = 72-88.) *Un poco accelerando* *espressivo*

Un poco accelerando (♩ = 72-88.) *pp* *cresc.* *3*

ff

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of B-flat major, and features a piano and a vocal line. The piano part includes a prominent arpeggiated figure in the left hand. The vocal line is a melody for a soprano or alto voice. The score is divided into four systems, each with a vocal staff and a piano staff. The first system includes the tempo marking "cresc. molto". The second system includes the dynamic marking "ff". The third system includes the dynamic marking "pp". The fourth system includes the dynamic marking "cresc." and the instruction "snl D".

First system of the musical score on page 24. It consists of two staves. The upper staff has a melodic line with a *mf* dynamic marking. The lower staff has a bass line with a *mf* dynamic marking. Both staves feature a long, flowing melodic line with various intervals and a final cadence.

Second system of the musical score on page 24. The upper staff is marked *p* and includes the instruction *sul D*. Both staves show a *dimin.* (diminuendo) dynamic marking. The lower staff continues the melodic line with a *mf* dynamic marking.

Third system of the musical score on page 24. The upper staff is marked *pp* and includes the instruction *cresc.* (crescendo). The lower staff is marked *pp* and includes the instruction *cresc.* (crescendo). Both staves show a *mf* dynamic marking.

Fourth system of the musical score on page 24. The upper staff is marked *dimin.* and *pp cresc.*. The lower staff is marked *mf*. Both staves show a *mf* dynamic marking.

Fifth system of the musical score on page 25. The upper staff is marked *mp* and *p*. The lower staff is marked *pp*. Both staves show a *pp* dynamic marking.

Sixth system of the musical score on page 25. The upper staff is marked *m.v.* and *pp*. The lower staff is marked *p* and *dimin.*. Both staves show a *cresc.* (crescendo) dynamic marking.

Seventh system of the musical score on page 25. The upper staff is marked *ad lib.* and *pp dolciss.*. The lower staff is marked *pp dolciss.*. Both staves show a *pp* dynamic marking.

Eighth system of the musical score on page 25. The upper staff is marked *cresc. molto* and *f*. The lower staff is marked *dimin. p* and *mf*. Both staves show a *mf* dynamic marking.

Adagio ma non troppo. (♩ = 58-60.)
sul G

Adagio ma non troppo. (♩ = 58-60.)

Adagio ma non troppo. (♩ = 58-60.)

pp

cresc. *mf dimin.* *pp*

cresc. *mf dimin.* *pp*

pp *cresc.* *p dimin.*

pp *dolciss.* *pp*

2259

ritardando

pp *mf* *ritardando* *pp*

ritardando

ppp

a tempo *ff* *a tempo* *mf crescendo* *f molto cresc.*

a tempo *ff* *mf crescendo* *f molto cresc.*

a tempo *ff* *mf crescendo* *f molto cresc.*

Red. *

8

ff

ff *f*

ff *f*

Red. *

2259

Vivace. (♩ = 92.)

sempre staccato

sempre staccato

sempre staccato

f, *mf*, *ff*, *cresc.*, *pp*, *ppp*, *cresc.*, *pp*, *ppp*, *cresc.*

pizz., *pizz.*, *p*, *pp*, *ppp*, *cresc.*

8

pp, *cresc.*

2254

più mosso ($\text{♩} = 100 - 104.$)
arco
più mosso ($\text{♩} = 100 - 104.$)
arco
ff *più mosso* ($\text{♩} = 100 - 104.$)
p
pp
sempre staccato
p
sempre staccato
8
dimin.
pp
ff
dimin.
pp
ff

poco rit. *a tempo*
p *a tempo*
poco rit. *a tempo*
mf *p*

cresc. *mf*
cresc. *f*
cresc. *mf*

p dimin. *pp* 1. 2. *pp* *pizz.*
mf dimin. *p* *pp*
p dimin. *pp*

sempre staccato *cresc.* *f*
225p

arco *arco*
ff *ff*
225

p

sempre staccato *p* *sempre staccato* *p*
pp

dimin. *pp* *ff* 1. 2. *pp* *ff* 1. 2. *f*
dimin. *pp* *ff*
dimin. *pp* *ff*
225p

sul D cantabile
p legato
sempre slacc.
pp
cresc.
dimin.
cresc.
dimin.
pp
pp
pp

pp
p
pp
p
mp
mf
mp
dimin.
pp
pp
pp

2258

2259

staccato sempre

diminuendo

ritard.

a tempo

p

a tempo

p

ritard.

sempre staccato

f

mf

f

mf

f

pizz.

ff

pp

cresc.

ff

pp

arco

ff

arco

pp

cresc.

f

ff

pp

pp

p

MERTON MUSIC

Merton Music is devoted to making neglected string chamber music accessible to players at prices which will positively encourage exploration. There are over 600 works in the catalogue from almost 200 composers, whose names you can search for in the border., All the works are out of copyright and most are out of print and unobtainable from any other source. All can be posted to you direct from the publisher, Theo Wyatt, in London at the following standard price per page of music, post-free; a fraction of the price of commercial publications:

U.K.	£0.10
U.S.A	\$0.20
Germany	€0,20
Holland	€0,20
Australia	A\$0.35
Sweden	SEK1.50

The music is supplied in parts ready for the music stand on 100gsm A3 paper in a 160gsm cover, For many of these works separate scores are available.

For a free 16pp. catalog containing an order form and full instructions on how to pay in your own currency contact one of the following:

Australia

Stephanie Hicks, 21 Bally Street, Kelvin Grove, Queensland 4059

Phone: (07) 3352 5576 Fax: (07) 3258 6444

e-mail: stephanie_hicks@freehills.com.au

Germany

Wolfgang Schreiber, Franz-Schubert-Str. 12/1 69168 Wiesloch

Phone: 06222/385117 Fax: 06222/385119 e-mail: wolfg@ngi.de

Holland

Caroline Bouwman, Hobbemastraat 6''', 1071 ZA Amsterdam Phone: 020 6737943

e-mail: caroline_willem@hotmail.com

Sweden

John Teague, Wivalliusgatan 15, 7tr. 11260 Stockholm Phone: 08-6188486

Fax: 08-6185407 e-mail: john.teague@telia.com

U.S.A.

Meriel Ennik, 811 Seaview Drive, El Cerrito CA 94530 Phone: 510 527 6620

e-mail: mertonusa@yahoo.com

U.K.

Theo Wyatt, 8 Wilton Grove, London SW19 3QX Phone/Fax: 020 8540 2708

e-mail: mertonmusic@argonet.co.uk

(Prices current 1.1.02)

The musical score is written for four staves, likely representing a string quartet. It includes various musical notations such as notes, rests, and dynamic markings. The notation is in a standard musical format with a key signature of one flat (B-flat) and a time signature of 4/4. The score is divided into several measures, with some measures containing multiple notes and rests. The dynamic markings include *cresc. molto*, *ff*, *pp*, *poco ritard.*, *a tempo*, *pp dolciss. espressivo*, *un poco marc.*, *sempre pp*, *cresc.*, *mf*, *f*, and *ff*. The notation is in a standard musical format with a key signature of one flat (B-flat) and a time signature of 4/4. The score is divided into several measures, with some measures containing multiple notes and rests. The dynamic markings include *cresc. molto*, *ff*, *pp*, *poco ritard.*, *a tempo*, *pp dolciss. espressivo*, *un poco marc.*, *sempre pp*, *cresc.*, *mf*, *f*, and *ff*.

(♩ = 58 - 60.)

First system of musical notation. Treble and bass staves for piano and violin/viola. Includes markings: *m.v.*, *pp*, *dimin.*, *ppp*, and tempo *(♩ = 58 - 60.)*.

Second system of musical notation. Treble and bass staves. Includes markings: *smorz.*, *ppp*, *mp*, and *pp*.

Third system of musical notation. Treble and bass staves. Includes markings: *Grave (♩ = 54.)*, *Allegro agitato. (♩ = 72.)*, *ff*, *pp*, and *non legato*.

Fourth system of musical notation. Treble and bass staves. Includes markings: *mf*, *pp*, and *ppp*.

This musical score is for page 43 of a composition. It features a piano accompaniment and a vocal line. The piano part is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. It consists of four systems of staves. The first system shows a vocal line with a melodic phrase and a piano accompaniment with a rhythmic pattern. The second system continues the vocal line with a melodic phrase and a piano accompaniment with a rhythmic pattern. The third system shows a vocal line with a melodic phrase and a piano accompaniment with a rhythmic pattern. The fourth system shows a vocal line with a melodic phrase and a piano accompaniment with a rhythmic pattern. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), and *dimin.* (diminuendo). The score is written in a standard musical notation style with a key signature of two flats and a 2/4 time signature.

mf p

cresc.

cresc.

cresc.

dimin.

dimin.

dimin.

2259

This page of musical notation is for a piano piece, featuring a vocal line and a piano accompaniment. The notation includes various dynamics (pp, mf, f, p, cresc., tremolo) and musical symbols (notes, rests, slurs, accidentals). The key signature has two flats, and the time signature is 4/4.

The vocal line is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef). The music is in 4/4 time and has a key signature of two flats (B-flat and E-flat).

The notation includes various dynamics (pp, mf, f, p, cresc., tremolo) and musical symbols (notes, rests, slurs, accidentals). The music is in 4/4 time and has a key signature of two flats (B-flat and E-flat).

This page of musical notation is for a piano piece, likely a sonata or concerto, written in a minor key (indicated by one flat in the key signature). The notation is arranged in systems of staves, with some systems containing multiple staves for different instruments or voices.

The first system shows a treble and bass staff with a tempo marking of *Adagio* (♩ = 60.) and a dynamic marking of *pp*. The second system continues the *Adagio* tempo and includes a *ritard.* (ritardando) marking. The third system introduces a *Presto* tempo (♩ = 88.) and a *ppp* dynamic marking. The fourth system returns to the *Adagio* tempo and includes a *pp* dynamic marking. The fifth system continues the *Adagio* tempo and includes a *pp* dynamic marking. The sixth system introduces a *Presto* tempo (♩ = 88.) and a *pp* dynamic marking. The seventh system continues the *Presto* tempo and includes a *pp* dynamic marking. The eighth system continues the *Presto* tempo and includes a *pp* dynamic marking. The ninth system continues the *Presto* tempo and includes a *pp* dynamic marking. The tenth system continues the *Presto* tempo and includes a *pp* dynamic marking. The eleventh system continues the *Presto* tempo and includes a *pp* dynamic marking. The twelfth system continues the *Presto* tempo and includes a *pp* dynamic marking. The thirteenth system continues the *Presto* tempo and includes a *pp* dynamic marking. The fourteenth system continues the *Presto* tempo and includes a *pp* dynamic marking. The fifteenth system continues the *Presto* tempo and includes a *pp* dynamic marking. The sixteenth system continues the *Presto* tempo and includes a *pp* dynamic marking. The seventeenth system continues the *Presto* tempo and includes a *pp* dynamic marking. The eighteenth system continues the *Presto* tempo and includes a *pp* dynamic marking. The nineteenth system continues the *Presto* tempo and includes a *pp* dynamic marking. The twentieth system continues the *Presto* tempo and includes a *pp* dynamic marking.

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The tempo markings are *Adagio* (♩ = 60.) and *Presto* (♩ = 88.). The dynamic markings range from *pp* (pianissimo) to *ppp* (pianississimo). The piece concludes with a *ritard.* (ritardando) marking.

Musical score for page 56, featuring piano and violin parts. The score includes various dynamics and markings:

- Violin Part:**
 - First system: *f marcato*
 - Second system: *marcato*, *cresc.*, *f*, *ff*, *p*, *cresc.*
 - Third system: *f*, *ff*, *p*, *pp*
 - Fourth system: *sempre p*, *dimin.*, *pp*
 - Fifth system: *sempre p*, *dimin.*, *pp dolciss.*
- Piano Part:**
 - First system: *f*
 - Second system: *mf*, *f*, *ff*
 - Third system: *f*, *ff*, *p*
 - Fourth system: *pp*
 - Fifth system: *pp*

 The score also includes a section marked "8" with a repeat sign.

Musical score for page 45, featuring piano and violin parts. The score includes various dynamics and markings:

- Violin Part:**
 - First system: *tremolo*, *f*
 - Second system: *ff*
 - Third system: *ff*
 - Fourth system: *ff*
 - Fifth system: *con impeto*, *con impeto*
 - Sixth system: *con impeto*
- Piano Part:**
 - First system: *f*
 - Second system: *ff*
 - Third system: *ff*
 - Fourth system: *ff*
 - Fifth system: *con impeto*, *con impeto*
 - Sixth system: *con impeto*

 The score also includes a section marked "8" with a repeat sign.

This image shows a page of musical notation for a piano piece. The notation is arranged in systems, each consisting of a treble staff and a bass staff. The key signature is B-flat major (two flats). The piece begins with a forte (f) dynamic and includes several fortissimo (ff) passages. Pedal points are indicated by 'Ped.' with asterisks. Performance instructions include 'con impeto' (with impetuosity) and 'con impeto' (with impetuosity). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The page is numbered 8 in the top left corner.

Musical score for page 54, measures 225-239. The score is written for a piano and features a variety of dynamic markings and articulations. The piano part includes complex textures with many sixteenth and thirty-second notes, often beamed together. The upper staves have a more melodic line with some rests and slurs. Dynamics include *mf*, *pp*, *p*, *f*, and *ff*. There are also slurs and accents throughout the piece.

Musical score for page 47, measures 240-259. This page continues the musical piece with similar complexity. It includes dynamic markings such as *mp*, *ff*, *p*, *pp*, *f*, *mf*, and *ff*. There are also markings for *con brio*, *staccato*, *molto cresc.*, and *sempre ff*. The piano part continues with dense, fast-moving textures, while the upper staves provide a melodic counterpoint. The score concludes with a *Red.* (Reduction) marking and a star symbol.

Musical score for page 48, featuring piano and violin parts. The score includes various dynamics such as *pp*, *dimin.*, *sempre ff*, and *pp*. It also features articulations like *Red.* and *tremolo*. The piano part is written in a grand staff (treble and bass clefs), and the violin part is in a single staff. The key signature is one flat (B-flat).

Musical score for page 53, featuring piano and violin parts. The score includes various dynamics such as *cresc.*, *mf*, *sempre cresc.*, *f*, *mp*, *ff*, *f cresc. molto*, and *pp*. It also features articulations like *Red.*, *tremolo*, and *8*. The piano part is written in a grand staff (treble and bass clefs), and the violin part is in a single staff. The key signature is one flat (B-flat).

Musical score for page 52, featuring piano and violin parts. The score includes various dynamics and markings:

- dim.* (diminuendo)
- pp* (pianissimo)
- pizz.* (pizzicato)
- poco rit.* (poco ritardando)
- a tempo*
- arco* (arco)
- ppp* (pianississimo)
- pp* (pianissimo)
- f* (forte)
- cresc.* (crescendo)
- tremolo*
- * Lev.* (marked with a star and 'Lev.')

Musical score for page 49, featuring piano and violin parts. The score includes various dynamics and markings:

- mf* (mezzo-forte)
- p* (piano)
- 8* (octave marking)
- cresc.* (crescendo)
- f* (forte)
- ff* (fortissimo)
- sf sempre cresc.* (sforzando sempre crescendo)
- pp* (pianissimo)
- ff* (fortissimo)
- 8* (octave marking)
- * Lev.* (marked with a star and 'Lev.')

musical score for page 50, measures 2250-2259. The score is written for a piano and includes various dynamics and articulations. The first system (measures 2250-2251) features a melody in the right hand with dynamics *mf*, *pp*, and *cresc.*, and a bass line with *mf*. The second system (measures 2252-2253) includes a melody with *cresc.* and a bass line with *mf* and *p*. The third system (measures 2254-2255) shows a melody with *dimin.* and a bass line with *pizz.* and *pp*. The fourth system (measures 2256-2257) features a melody with *dimin.* and a bass line with *p dolce*. The fifth system (measures 2258-2259) includes a melody with *mf* and *vivamente*, and a bass line with *poco ritard.* and *p*. The sixth system (measures 2260-2261) shows a melody with *mf* and *poco ritard.*, and a bass line with *pp*. The seventh system (measures 2262-2263) features a melody with *arco* and *pp*, and a bass line with *pizz.* and *pp*. The eighth system (measures 2264-2265) includes a melody with *arco* and *pp*, and a bass line with *pizz.* and *pp*.

musical score for page 51, measures 2260-2269. The score is written for a piano and includes various dynamics and articulations. The first system (measures 2260-2261) features a melody in the right hand with dynamics *mf*, *pp*, and *cresc.*, and a bass line with *mf*. The second system (measures 2262-2263) includes a melody with *cresc.* and a bass line with *mf* and *p*. The third system (measures 2264-2265) shows a melody with *dimin.* and a bass line with *pizz.* and *pp*. The fourth system (measures 2266-2267) features a melody with *dimin.* and a bass line with *p dolce*. The fifth system (measures 2268-2269) includes a melody with *mf* and *vivamente*, and a bass line with *poco ritard.* and *p*. The sixth system (measures 2270-2271) shows a melody with *mf* and *poco ritard.*, and a bass line with *pp*. The seventh system (measures 2272-2273) features a melody with *arco* and *pp*, and a bass line with *pizz.* and *pp*. The eighth system (measures 2274-2275) includes a melody with *arco* and *pp*, and a bass line with *pizz.* and *pp*.

Violine.

pp *mf* *p* *sf* *sf* *mf* *f* *sf* *ff* *con impeto* *marcato* *f sf* *f* *cresc.* *ff* *ff* *pp* *sempre p* *dimin.* *pp* *sempre diminuendo* *ritard.* *Adagio (♩=60) molto espress.* *pp* *Presto (♩=88)* *pp* *p cresc.* *f sempre cresc.* *ff* *fff* *sf Fine.*

TRIO

für Pianoforte Violine und Violoncell.

Allegro molto.
Maestoso. (♩ = 56)

Violine.

Hans von Bronsart, Op. 1.

ff *Appassionato (♩=72)* *Violino.* *32 33 34 35 36* *Vell.* *cresc. sul G* *f* *ff* *sf* *sf* *mf* *f* *mf* *f* *p cresc.* *f molto cresc.* *ff* *pp* *Un poco più lento.* *p poco rit. p dolce* *a tempo* *ritard.* *pp* *mf* *poco rit.* *2 2* *Fine.*

a tempo

p cresc. *v* *f* *p* *dimin.*

Con fuoco (♩. = 72) *sul G*

ppp *ff* *ff sempre* *p* *cresc.* *ff* *sul G* *p* *cresc.* *mf* *poco rit.* *a tempo* *dimin.* *p* *pizz.* (♩. = 66) *pizz.*

2 *sf* *pp* *mf* *p* *mf* *cresc.* *sf* *sf* *ff* *pp* *cresc.* *dimin.* *pizz.* *vivamente* *arco* *poco ritard.* *pp* *pizz.* *arco* *pizz.* *arco* *mf* *f* *dim.* *p* *dim.* *a tem.* *poco ritard.* *pp* *arco* *pp* *cresc.* *mf* *sempre cresc.* *f* *mp* *3* *ferese molto* *ff* *fff*

Grave. (♩ = 54)

Allegro agitato. (♩ = 72)

mf

pp *mf* *pp* *cresc.* *mf* *pp* *diminuendo* *mf* *pp* *trem.* *mf* *pp* *cresc.* *f* *peresc.* *trem.* *sf* *ff* *con impeto* *marcato* *sf* *pp* *cresc.* *f* *mf* *molto cresc.* *ff* *con brio* *pp* *ff* *sf* *mf* *cresc.* *ff* *sf* *sempre ff*

cresc. *p* *dimin.* *pp* *sempre pp* *a tempo* *poco rit.* *arco* *p* *dim.* (♩ = 69) *m. v.* *pp* *crescendo* *sempre cresc.* *mf* (♩ = 72) *a tempo* *sul G.* *ritard.* *p* *press.* *mf* *cresc.* *f* *sempre cresc.* *ff* *pp* *pp* *p* *cresc.* *mf* *Un poco* *ff* *maestoso.* (♩ = 63) *sf* *sf*

Appassionato. (♩ = 72)

8

p *cresc.* *f* *ff*

diminuendo *ff*

sf *sf* *sf* *sf* *mf*

f *mf* *f*

pcresc. *f molto cresc.* *ff*

pp *sf*

poco rit. *Un poco più lento.* (♩ = 54-56) *sul D.* *mf*

p sul D

a tempo *poco ritard.* *mp*

un poco accelerando (♩ = 72-88) *espress.* *pp* *cresc. poco a poco.* *f* *sempre cresc.*

poco ritard. *a tempo* (♩ = 66) *sul G* *espress.* *ff* *mf* *p*

(♩ = 60-63) *s.v.* *p* *pp rit.* *ppp* *pp* *crescendo poco a poco.*

crescendo sempre *mf*

(♩ = 66) *f molto cresc.* *ff tremolo*

p *cresc. molto* *ff* *p*

cresc. molto *ff* *fff*

a tempo *ffp* *pp* *dolcissimo* *poco ritard.* *pp* *un poco marcato*

sempre pp *cresc.* *mf* *f* *ff*

m.v. *pp* *pp* *ppp* *smorz.*

Violine.

Più mosso. (♩ = 100 - 104)

arco

ff

pp

p

sempre staccato

dimin.

pp

ff

Adagio ma non troppo. (♩ = 58 - 60)

2 sul G.

cresc.

mf

dimin.

pp

pp

cresc.

p

dimin.

11 m.v.

pp

dolciss.

pp

sempre pp

cresc. molto

f

dim. p

(♩ = 63 - 66) espress.

mf

pp

p

pp

mf

3

f rinforzando molto

mf

dimin. p

mf

3

Violine.

sul D.

mf

p

p

cresc.

f

Con fuoco. (♩ = 72)

pp

mf

ppp

ff

ff sempre

sempre ff

1

1

1

3

p

sul D.

mf

p

sul D.

a tempo

diminuendo

pp

ritard.

ff

mf

crescendo

f molto cresc.

ff

ff

sf

Violine.

Vivace. (♩. = 92)

sempre staccato

cresc. *ff* *pizz.* *p*

arco *pp* *ff*

sempre 1 staccato *2* *3* *4* *5* *6* *p* *dimin.*

pp *ff* *1.* *2.*

sul D cantabile *p legato* *cresc.* *p*

mf

a tempo *dimin.* *poco ritard.* *mf* *cresc.*

1. *2.* *12* *1* *a tempo* *mf* *p* *ritard.* *p*

sempre stacc.

Violine.

mf *sf* *pizz.* *p*

arco *pp* *ff*

sempre 1 staccato *2* *3* *4* *pp* *dim.*

5 *6* *7* *8* *9* *10* *11* *pp* *ff*

pizz. *pp grazioso*

cresc. *dimin.* *1.* *2.*

pp *p*

mf

a tempo *2* *1* *poco rit.* *p* *cresc.*

dimin. *pp*

mf *p* *dimin.* *pp*

1. *2.*

Violoncell part of a musical score, measures 1-12. The music is in 2/4 time, key of B-flat major. It features various dynamics including *pp*, *mf*, *f*, *ff*, *con impeto*, *marcato*, *sf*, *f*, *ff*, *p*, *cresc.*, *sempre p*, *dim.*, *ppp*, *Adagio*, *Viol.*, *arco*, *Presto*, *ritard.*, *cresc.*, *ff*, *fff*, and *sf*. The piece concludes with a *ritard.* and a final *sf* dynamic.

TRIO

für Pianoforte, Violine und Violoncell.

Allegro molto.
Maestoso. (♩ = 56)

Violoncell.

Hans von Bronsart, Op. 1.

Violoncell part of a Trio by Hans von Bronsart, measures 1-12. The music is in 3/4 time, key of B-flat major. It features various dynamics including *ff*, *sf*, *f*, *pp*, *ppte.*, *mf marcato*, *cresc.*, *f*, *diminuendo*, *p*, *mf*, *f*, *ff*, *sf*, *sf*, *sf*, *sf*, *mf*, *f*, *mf*, *f*, *fp cresc.*, *f molto cresc.*, *ff*, *ppp*, and *poco rit.*. The piece concludes with a *poco rit.* and a final *ppp* dynamic.

Violoncell.

ritard. a tempo 5

p *a tempo* *mf* *p*

pp poco rit. *p* cresc. - - - *f* *p* diminuendo

Con fuoco (♩ = 72)

ppp *ff*

ff sempre

mf *cresc.* - - - *ff*

p

cresc. *mf* *diminuendo p* (♩ = 66) *p*

cresc. *mf* *pp* pizz.

cresc. *p* *dim.* *pp* *sem.*

a tempo.

pre pp *poco rit.*

arco *mf* molto espressivo *p* *pp* *cresc.* *p* *sem.* (♩ = 69)

Violoncell.

riamente *pizz.*

mf *poco ritard. p* *pp*

arco

pizz. *arco*

pizz. *cresc.* *mf*

f *dim.* *p*

dim. *pp*

a tempo *arco*

poco ritard. *pp*

cresc.

mf *sempre cresc.* *f* *mp*

f *cresc. molto* *fff*

Violoncell.

Violoncell score page 10. The page contains ten staves of music in bass clef. The key signature has one flat (B-flat). The music features various dynamics including *ff*, *mf*, *pp*, *molto cresc.*, *sf*, *mf cresc.*, *sempre ff*, *f*, *p*, *mf*, *ffpp*, and *pp*. There are also performance markings such as *sempre cresc.* and *sempre ff*. The piece concludes with a final measure marked *pp*.

Violoncell.

Violoncell score page 3. The page contains ten staves of music in bass clef. The key signature has one flat (B-flat). The music includes dynamics such as *mf*, *ritard e dimin.*, *pespress.*, *mf cresc.*, *f*, *sempre cresc.*, *pp*, *p cresc.*, *mf* (marked *♩ = 63*), *ff*, *Un poco maestro.*, *pizz.*, *so.*, *f*, *sf*, *Appassionato.* (marked *♩ = 72*), *p*, *cresc.*, *arco*, *diminuen.*, *mf*, *cresc.*, *ff*, *do*, *p*, *fff*, *f*, *sf*, *mf*, and *f*. Performance markings include *pro cresc.*, *mf*, *ritard e dimin.*, *pespress.*, *sempre cresc.*, *Un poco maestro.*, *pizz.*, *Appassionato.*, *arco*, and *diminuen.*. The piece ends with a final measure marked *f*.

Violoncell.

Violoncell. musical score, page 4. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff begins with a *mf* dynamic and a crescendo leading to *f*. The second staff continues with *f* and *molto cresc.* leading to *ff*. The third staff features *ff pp* dynamics. The fourth staff includes a *12* measure rest, *ppp*, *poco rit.*, *Un poco più lento. (♩ = 54, 56)*, and *poco ritard.*. The fifth staff has *mp* and *mf* dynamics. The sixth staff shows *p cresc.*, *f*, and *pp*. The seventh staff is marked *Con fuoco (♩ = 72)* with *mf* and *ff*. The eighth staff has *ff sempre*. The ninth staff continues with *ff*. The tenth staff is marked *sempre ff* with first endings indicated by '1'.

Violoncell.

Violoncell. musical score, page 9. The score is written in bass clef with a key signature of two flats. It consists of ten staves of music. The first staff begins with *nuendo*, *ppp*, and *smorz.*. The second staff is marked *Grave. (♩ = 54)* and *Allegro agitato. (♩ = 72)*, with *pp* and *mf* dynamics. The third staff has *mf*, *p*, and *cresc.* leading to *f*. The fourth staff includes *diminuendo*, *pp*, and *mf*. The fifth staff features *pp cresc.*, *f*, and *tremolo*. The sixth staff has *trem.*, *f*, and *ff*. The seventh staff includes *2a* markings. The eighth staff has *con impeto*. The ninth staff is marked *marcato* with *f* and *sf*. The tenth staff includes *f*, *ff*, *p*, *cresc.*, and *f*.

Violoncell.

Violoncell score page 8. The page contains ten staves of music in bass clef, 2/4 time. The key signature has one flat (B-flat). The music features various dynamics and articulations. The first staff begins with *dol. pp* and *sempre pp cresc. molto*. The second staff has *p* and *pp* markings. The third staff includes *Un poco accelerando* and *espressivo*. The fourth staff has *largamente* and *espressivo*. The fifth staff includes *dimin. pp* and *pizz.*. The sixth staff has *fz dim.* and *ppp*. The seventh staff includes *crescendo poco a poco* and *p crescendo sempre*. The eighth staff has *arco* and *tremolo*. The ninth staff includes *cresc. molto.* and *ppp*. The tenth staff has *a tempo* and *ppp*. The page number 2259 is at the bottom.

Violoncell.

Violoncell score page 5. The page contains ten staves of music in bass clef, 2/4 time. The key signature has one flat (B-flat). The music features various dynamics and articulations. The first staff begins with *pp*. The second staff includes *cresc.* and *diminuendo*. The third staff has *pp cresc.* and *mf*. The fourth staff includes *dimin.* and *a tempo*. The fifth staff has *mf* and *ritard.*. The sixth staff includes *ff* and *molto cresc.*. The seventh staff has *Vivace* and *p*. The eighth staff includes *sempre staccato* and *f*. The ninth staff has *cresc.* and *ff*. The tenth staff includes *pp* and *dimin.*. The page number 2259 is at the bottom.

Violoncell.

Violoncell score for page 6. The piece is in G major, 3/4 time. It begins with a series of eighth-note patterns, marked *sempre stacc.* and numbered 1 through 8. The dynamics range from *pp* to *mp*. The score includes various articulations such as *dimin.*, *cresc.*, *a tempo*, *poco ritard.*, and *ritard.*. The piece concludes with a *sempre staccato* section marked *f* and *ff*, followed by a *pizz.* (pizzicato) section marked *arco* and *pp*.

Violoncell.

Violoncell score for page 7. The piece continues in G major, 3/4 time. It begins with a *sempre staccato* section marked *p* and numbered 1 through 7. The dynamics range from *pp* to *ff*. The score includes various articulations such as *dimin.*, *cresc.*, *a tempo*, *poco ritard.*, and *ritard.*. The piece concludes with a *sempre staccato* section marked *f* and *ff*, followed by a *pizz.* (pizzicato) section marked *arco* and *pp*.

HANS VON BÜLOW
gewidmet.

TRIO
(G moll)

für
Pianoforte, Violine und Violoncell
componirt
von

HANS VON BRONSART.

Op. 1.

Eigenthum des Verlegers für alle Länder. Eingetragen im Vereinsarchiv.
Den Verträgen gemäß deponirt.

2259.

Pr. M. 10.

MÜNCHEN, JOS. AIBL.

Emt. Sta. Hall.

Argonnet, 12, rue de la Harpe, Paris.

MERTON MUSIC

8 Wilton Grove, London SW19 3QX

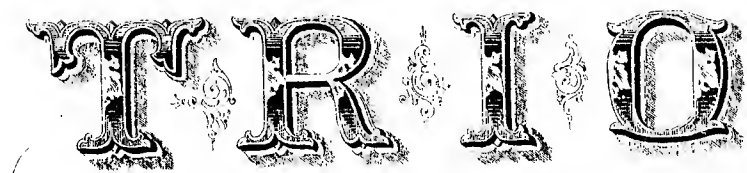
Phone/Fax: 020 8540 2708

e-mail: mertonmusic@argonnet.co.uk

No. 3734

PIANOFORTE

ILANS VON HÜLOW
gewidmet.



G moll

für

Pianoforte, Violine und Violoncell

compositi

— VOI

HANS VON BRONSART.

Op. 4.

Eigenthum des Verlegers für alle Länder. Eingetragen im Vereinsarchiv.
Den Verträgen gemäß deponirt.

2259.

Pt. M. 10. . .

MÜNCHEN, JOS. AIBL.

6th Sta Hall.

[illegible]

MERTON MUSIC

8 Wilton Grove, London SW19 3QX

Phone/Fax: 020 8540 2708

e-mail: mertonmusic@argonet.co.uk

No. 3734